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THE EDINBURGH MUSICAL PROFESSORSHIP.

THE letter which follows, embodies an error too prevalent to be allowed to pass unnoticed by us. We have pleasure in giving it insertion, because, though entertaining a totally wrong view of the question, which we shall endeavour to show, it is written in a spirit which we cannot but extol. Let our readers judge for themselves.

To the Editor of the "Musical World."

MR. EDITOR—I always considered you were extolling Mr. Bennett's claims to the Musical Chair of Edinburgh in ignorance of the duties of the office, and my opinion has been verified by your last leading article, as quoted from the "Herald." I anticipated, in my own mind, the injury also that would accrue from the line of policy you pursued in not setting forth the *real* duties, and canvassing the *real* claims of each candidate in connexion with those duties. The inference drawn from your numerous articles on Bennett lately, has, in consequence, been most unfavourable to his success up to the present moment, and I fear will not end here. I trust, Mr. Editor, you are now aware of this fact. The fitness of a person for a particular office does not consist, in my opinion, of his great and general endowments, for many a person of inferior powers of mind, may possess the peculiar qualifications, and be, therefore, better adapted to carry out the duties. Mr. Editor, I go along with you in your perfect opinion of Bennett as a musician, and so does the whole profession, of course; and yet I have it not in my heart to wish him success at Edinburgh on any other grounds than his own desire, because I do consider him in the light of a great artist, and not as friend Flowers would have it, a "schoolmaster" of music. Mr. Bennett might raise the character and importance of the Edinburgh Chair, but I question very much whether he would raise his musical reputation thereby, and unless he did this,

although Edinburgh might be a gainer, the art, to all intents and purposes, would be a loser by it, and this, Mr. Editor, is not your desire, and certainly not my wish. It is quite clear that the position does not require a practical musician, and a fine genius it entirely repudiates. Bennett, therefore, would be out of his element; he would not be appreciated. Disappointment would be the natural result; what then? Resignation. Remember Sir Henry R. Bishop; he gained nothing by his move, and less by his remove. The less genius a man has for music, provided he could talk on the matter, the more he would be fitted for the Musical Chair of Edinburgh. Where is the genius to be found who could condescend to give fifty lectures annually on the *theory of music*? The Edinburgh Chair, in my firm conviction, would be a seat of thorns to a musical genius, not being fitted up as it should be for his comfort and support, as a throne upon which he might wield the sceptre of musical righteousness to all around him. The conclusion I then come to is, that if Bennett succeeds, it will be a false step in his musical career.

I am, Mr. Editor,
Yours &c., &c.,

April 5th, 1844.

INQUIRER.

Thus we see in what a strange light the duties of the Professor are regarded, by one, too, who writes sensibly and well. But surely General Reid, in so richly endowing the Musical Chair of the Edinburgh University, had other ends in view than the visionary scheme of imparting a theoretical knowledge of art, without the indispensable adjunct of *practical illustration*. Music, more than any other art, requires, so to speak, *two educations*, to progress hand in hand. Without a degree of practical facility, it is impossible to comprehend theoretical deductions. In fact, of the two, we should name the former as the most important item, because theory without practice gives no definite idea of anything *essentially musical*—while practice involves

to a certain extent a feeling of that which theory is intended to develop and explain. A professor of music, therefore, who merely treats his classes with a course of theory and a history of art, does literally nothing whatever towards their musical instruction—while on the other hand, a professor who presents them with a series of practical exemplifications of the various departments of art (such, for example, as concerts of vocal and instrumental music, &c. &c.) goes far, by *educating the ear*—a most essential particular—to incite in them a desire of effecting that in person, which, at the hands of others, has caused them so much gratification. The attempt to define the nature of a work of art, and the method of its construction, to individuals, who, practically uneducated, can find nothing within themselves to give a tongue and a meaning to the words they hear, is a mere waste of eloquence. The cleverest lecturer in the world would not have it in his power to make them comprehend what he should say. We will suppose him exclaiming—"How fine is the introduction of the second *motivo* in the *finale* of Beethoven's *symphony* in F major—which, by an unexpected interruption of the *cadence*, first appears in *A flat*, and then *modulates*, charmingly and naturally, into the usual key of a second *motivo*, viz. the *dominant* of the original." All this would be true—and a very good professor we should pronounce him, who, in speaking of the symphonies of Beethoven, should thus happily lay hold of one of the most exquisite passages, to cite as an example. But what then? What would a hearer, practically uneducated, understand by the words we have printed in italics? What

ideas would they present to his mind? Alas! it is impossible to decide—but certainly nothing clear, nothing satisfactory—a vague picture of something—which, if the imaginer were requested to describe, he would be as much at a loss as the blind man in Locke's "Essay on the Human Understanding," who, being asked what was his notion of the colour *red*, replied, that it gave him the idea of the sound of a trumpet. And just about as near to the reality would be the idea which an uneducated hearer of a lecture on theory would entertain of a *symphony*—a modulation—and an unexpected interruption of the cadence—which, as likely as any other, might present to his mind the notions of a round tower, a kangaroo, and a carpet-bag.

How often need we repeat that a musician only can teach music? How often shall we have to reiterate our conviction that General Reid, in bequeathing his splendid legacy to the University, had the benefit of art in view, and nothing more? And, to conclude, how often must we ask the question whether the history of art is art itself—or something entirely distinct—and that the former is, as much within the province of a man of letters as of a man of notes? If our position be granted—that General Reid intended the chair to be a musical and not a historical or philosophical chair, then must it follow, as a matter of course, that the fittest man to occupy it is the best musician who shall offer himself; and that the best, and a hundred times the best, is Mr. WILLIAM STERNDAL BENNETT, has been over and over again admitted, even by his opponents.

Q.

EXETER HALL.

We have been reading the society's annual report. This document is not without interest to all well wishers of the Sacred Harmonic Society; but the interest is of an unpleasant kind, for the report would seem to indicate that the society is declining. It is true, we are told in the report (page 25), that "the net profit realised during the past year is £200, a result which must be considered as peculiarly satisfactory, and as affording an additional security for the stability and permanence of the society." Now, nothing can look better than this. But let us trespass for a few moments on

the reader's patience while we show him how this result has been produced. At page 29 of the report, there is an "abstract of receipts and expenses" of the concerts during the past year. This abstract gives a surplus of £33; but if from this list we eject the three Christmas concerts, we shall find the expenses on the remainder to be £3095, and the receipts £2880, leaving a deficit of £215. It will be further seen that the concerts from the 3rd February to the 7th April inclusive, involving the whole of Lent (harvest time for the exchequer), have an almost uniform loss, that this loss is frequently heavy, sometimes ruinous. On April 12th, however, and May 19th we have a surplus, owing to the lucky accident of the return of Miss Novello and Mrs. Shaw from the continent, a circumstance of which the committee very adroitly availed themselves, for the purpose of counteracting in some degree the previous effects of the season. Now let us suppose that the services of these ladies had been unavailable, then rating the two surplus concerts at the average loss on the preceding ones, we shall have a deficit of £426 up to Christmas. But now comes the Messiah, which, aided by Mr. Braham, leaves a handsome surplus of £250, and a total deficit of £176 or thereabouts. Now we have troubled the reader with these figures in order to show him as briefly and as accurately as possible, the real condition of the society, and correct any false impression he may have received from a superficial perusal of the report. Meantime, another brief glance at the abstracts will show us how much the Puritans love Handel and the other great minstrels of the Protestant Church. Upon the two performances of Israel in Egypt, Handel's undoubted masterpiece, there is a loss of upwards of £60. This is the first year (we believe, for we have none of the old reports to refer to), that this oratorio has not produced a profit; a circumstance which affords another indication of the waning state of the society. On Deborah, which the newspapers one and all trumpeted as such a successful hit, there is a loss of near £60; whilst on Mendelssohn's Lobgesang (by many considered his finest work), the deficit is remarkable. Since the beginning of the present year, the committee has done pretty well (with the assistance of Mr. Braham), until a late concert, when Handel's Coronation Anthem and Haydn's Mass were performed, and the receipts, it is understood, were again ruinously minus. The Hall presented a dreary aspect before the Mass was half over; the people deserting the room by hundreds rather than stop and listen to Papistical music. There is a falling off of 76 in the number of subscribers. The year before last, the committee, after repeatedly calling on the subscribers to forego their privilege of free admissions, sent to the court for patronage, which was refused, and the consequence was a deficit in the concert receipts, which deficit it is clear would have been increased ten fold last year, but for the adventitious aid of Braham and the two Sirens; and yet the newspapers tell us unceasingly of the unheard-of prosperity of the society. But it may be asked "what are the directors to do?—to propitiate one class of their subscribers and visitors, they must offend another class—they are in a cleft stick and cannot help themselves;"—true enough; we do not mean to blame them for a state of things for which they are not fairly responsible. The truth is briefly this—about ten years ago, the dissenters took it into their heads to patronize Handel, and turn him into a sort of pulpit orator—investing him with the mantle of John Wesley, they set him up in the Hall of the Missionary Societies, and proclaimed him one of themselves. The cause of this movement in the sectaries has been the subject of some speculation. To whatever the phenomenon is to be attributed it is certain that real love of Handel, or his inspiration, has had very little to do with it. This must soon become apparent to a very superficial observer. Handel's great name, however,

throughout Protestant Europe, the restless spirit of inquiry now abroad, and the demand on the part of the dissenters themselves for something better than the conventicle inspiration of Whitefield and Wesley, may give us the solution to the business. The society rose like a phoenix, and immediately, from the unrivalled strength and magnificence of its choir, took its stand as the first sacred concert in Europe. But, unfortunately, the Dissenters not satisfied with setting up their new idol in the Hall, insisted that contrary to the universal custom, the music should be listened to with the reverential silence observed at public worship only. This irritating piece of pride and assumption from these worshippers at the eleventh hour who, it was plain, cared little or nothing after all, for their new idol, was met by a resolution equally firm by the other visitors of the Hall, that they would not have the common usages of a concert room set aside for nothing; the Dissenters remonstrated with the committee, who repeatedly warned the members and subscribers of the injury that would ensue to the society by opposing the will of the sectaries, but in vain—the latter were invariably out-voted in the Hall, and have been at last obliged to yield. Whether from this cause, or that the Dissenters are already getting tired of Handel, or from both these reasons, they are seceding in large numbers, and have left the society in the perilous condition we have stated. It is clear that this can only be averted by appealing for support to other classes. It may be said that this has been already done—true! and it formed an edifying comment on the state of feeling in the Hall, to see Haydn's Mass the other night "fluttering" the Puritans "like an eagle in a dove-cote," and sending them off in a continuous stream during the performance of it. But the truth is that the society's deviations in their programmes from the right line of Puritanism, have not been made with the judgment they might have been. The committee should have selected works of more popular celebrity than Haydn's or Beethoven's masses—Rossini's *Stabat Mater*, for instance—"It is in rehearsal," says the report—good! but why not have let us have it when its popularity was at its height, instead of now, when it has more than half evaporated. But we would venture considerable odds that were the *Stabat Mater* performed, the Puritans would flock in large numbers to hear it because they would like it, and, in that case, we should hear little about their scruples. Then there is the *Requiem* of Mozart!—The present year is the twelfth of the existence of the society, yet we have not heard a word or a note of this work, acknowledged to be the finest of its author. Here would be another sure card for them; but then Mr. Taylor has possession of the only copy of the Requiem fit to be seen in company of the Puritans, and fancying he has thus got us all at a dead lock, he is disposed to be lofty and remote on the subject, and so we must wait for the Requiem until his professorship will be pleased to step down from the throne of his inaccessibility—as if there were nobody else who could give us an English version of the Requiem. It is not dignified—it is not becoming in a society that has the eye of Europe upon it, to be thus pinning its best interests to the sleeve of this or that professor. We should be sorry to see the society perish, musical England cannot afford to lose it. Although we are sceptic as to some of its asserted claims on the affections of the public, the day that gave it birth was a proud one, at least for the English artist. The galaxy of native talent to be heard here may assuredly in its sphere, challenge the rest of Europe. Native singers are engaged not from any desire to give a national character to the institution, but simply because there are no singers in Europe so competent to the task assigned them. This is an acknowledged fact—Spohr has said it; Mendelssohn has said it, and even many of the Italians allow it. Perish however, the society must,

if its finances once get thoroughly disarranged. It is not here, as it is at the ancient concerts, where, if there be loss at the end of the season, a check on the Duke's or my Lord Bishop's banker, settles the matter at once. At the Hall, deficits are more serious matters, nor are musical stars and court patronage always at hand to supply the deficiency. In thus putting an end to the delusions abroad respecting the affairs of this society, we have uttered our plain-spoken views in no hostile spirit towards it, but on the contrary—as for the dissenters, to whom it undoubtedly owes its origin, it is to be regretted that in showing their respect for so great a name as that of Handel, they could not lay aside the spiritual pride and assumption so characteristic of their class. Did they raise the goodly fabric of the society only to push it down again, or do they fancy that *their* fiat is all at once to overturn the precedents and custom of ages? Genuine votaries of Handel who regard him as one of the great spirits of the earth, as well as the mighty minister of the Reformation, see too much of the mere formalism of the convective in this sudden admiration of him among the sectaries to put much trust in it. We do not wish to quarrel with the Dissenters for their love of Handel, but let us not mistake it for what it is not; they have but joined the stream of public opinion at the distance of nearly a century from the death of their new-found idol. What if Handel's music had been forgotten? What if his memory had become a blank? Would they have attempted to remove the dust of oblivion from his grave? They may tell us they would, but who would believe them? Pride and dictation from such a quarter will not be for a moment endured. The Dissenters, in fact, love Handel less for his genius than the strength of his faith and the fervour of his devotion, yet his personal character, had he lived now, would have been found, but ill-suited to puritanical habits. Handel was the least of a purita of any man who ever lived, and although violent and imperious to the very edge of endurance, his genius would always have prevented his descending to the tricks of the oily-tongued Wesley to obtain dominion over the minds of any class of men.

Some months ago we suggested to the society the policy of giving some miscellaneous concerts during the season; a couple at Christmas, and the same amount during the Easter holidays would hardly compromise the sacred character of the institution, and might be of infinite service to its funds. Oh! but we shall be told that the Missionaries will not have their hall used for any but religious purposes—will they not? We doubt the 'sweet savour' of their sanctity upon this, as well as other occasions. The golden talisman of Mammon has ever been found to be a marvellous dissolver of religious scruples. The proprietors of the hall are at present receiving many hundreds a year of the society's money. Let the above proposal be accompanied with an intimation that in case it is not acceded to, application will be made for permission to remove the concerts to Westminster Hall, and if the Missionaries still say "go," it will be then time enough to respect their scruples. Nor do we Puritans and Missionaries apart see anything visionary in our day-dream of Westminster Hall. We are much mistaken in the state of the public mind, if such a measure would not bring the society numerous friends from all quarters. We shall never obtain the maximum of effect from Handel, until we hear his thunder rolling and reverberating among the rafters of our fine old hall. It would be like taking us back to Handel's age, or beyond it—nor would the society be called on, in all probability, to pay a farthing for the use of the building—However, we only ask the committee to "chew the cud of reflection" on this matter, and so we drop the subject for the present.

J. G.

CORRESPONDENCE.

CHANTING, CONSIDERED IN ITS APPLICATION TO THE SERVICES OF THE CHURCH.

Letter No. 2.

To the Editor of the "Musical World."

SIR,—In my first letter I ventured to express reasons in favour of *reading* the "sentences," and hinted as the most appropriate commencement of divine service, the adoption of the whole 100th to the new version: the poetry is invitingly expressive, and in conjunction with the simple, yet, exquisite melody of Luther is capable of infusing genuine delight into every heart regulated by devotional sentiment. The singing of this metrical psalm to the music of the reformist, I conceive to be eminently suitable for the beginning of worship. By this "song of praise," the mind is invigorated, and the soul is animated to listen with understanding to the *reading* of the "sentences," to join in the "general confession" &c, and participating in the "responses," the duty of singing praise, is enjoined in the excellent hymn—"Gloria Patri."—Music, associated with the worship of God from the early ages, continues to this day to add to the "zeal and solemnity of religion," and, is therefore, in its application to the services of the church, an object of no little anxiety to every musician; the professional and the amateur unite in kindred solicitude for the *advancement* of the art in its exalted character. They view with suspicion, the taste which is sufficiently corrupt to introduce in the sanctuary, adaptations of *ballads* as chants! such, *ex: gr:* as "Woodman spare that tree"; this *trite* air I have heard twisted into a *chant*! if, such levity is to be sanctioned—if, the noble style of the chant is thus to be degraded, we may soon expect similar *grossness* to pervade the whole of the musical services of our church. If the beautiful chants of Cathedral musicians, of the 16th, the 17th, and 18th, centuries, are to be banished from the organ desk in the 19th! and, if the *great* living composers are to be neglected by organists of parish churches, does it not seem desirable to abandon chanting altogether, in the parochial service? On the other hand, let the choice of *sterling* music be the *proof* of taste, and *few* will express discontent. Good music, *even* indifferently performed, would be better than the Pseudo-like *trash* we are satiated with now-a-days; the hope of *improvement*, would in the former case make *some* amends, but in the latter, every endeavour to *crush* its progress should be used, until the church is fairly rid of the nuisance, and the ear again permitted to recognize the productions of the classic minds of present and bygone days. A gentleman has kindly favoured me with some published remarks on "chants and chanting;" with the name of the talented writer I am unacquainted but avail myself of an extract, as suitable to my purpose. "In this age of innovation, the best and highest style of music is either coldly approved, or flippantly despised." In the chant, "gracefulness of melody" may very properly be cultivated, but a transplantation of style must not be allowed. "Must we then have no *new* church music?" "Yes, (replies Dr. Crotch) but no *new style*; nothing which recommends itself for its *novelty*, or reminds us of what we have at the parade, the concert, and the theatre," (Lectures on Music.) In my last letter—"meditations," should be read for "*meditations*."

April 2nd, 1844. I am, Mr. Editor, your's truly, F. N. E.

IN RE FLOWERS.

To the Editor of the "Musical World."

MR. EDITOR.—Let those who may, say Mr. Flowers is not a modest man! but let them be set down as "non compos"! Mr. George French Flowers "when a little boy, used to think that every thing

he read in print must be true, but now he has become a man he has put away childish ideas, and does not therefore believe half he reads." I wonder, Mr. Editor, whether he believes one quarter he writes, for if he did, he would believe a great deal more than I should. Mr. Flowers is truly a modest man!!! Mr. Flowers says, Mendelssohn favoured him with a testimonial, without his having applied to him for it—(Prove it, good Mr. Flowers!!!!) In his "*few words*" respecting German musicians he says "The *great difference* between German and English musicians is this, they assist each other, we act just the contrary part." (Grammar and Logic, Mr. Flowers!) "One of the principal reasons is that the German musicians are divided into four classes, as I said in my last letter; the composer ranks the highest," (this is Mr. Flowers himself) "he is expected to be skilled in every department of music, whether practical or theoretical." (This is not Mr. Flowers.) *Department of music*—how funny!—Mr. Flowers again remarks, "If any of your readers have made any stay (as I have) in the *land of harmony*, they will know that I have not over-rated the musical abilities of the Germans." I should think Mr. Flowers need not be afraid that any of your readers, Mr. Editor, would accuse him of such an unusual degree of liberality, particularly if they think of the poor "interpreters and schoolmasters," with "*seven or eight exceptions*," personal friends no doubt, who had the advantage of the great Contrapuntists' friendship in the *land of harmony*. Again saith the mighty Flowers, "If a man wish to excel, his view must be at one point." "If he wish to be a composer" (!!!) what a 'line and plummet' idea! What an idea for a Fugue of eighty bars, subject in every bar and out of every bar. Good gracious goodness how sublime! Mr. Flowers says, one of the principal reasons why the German musicians assist each other is that they are *divided* into four classes, and to prove the soundness of the reason Mr. Flowers thinks two divisions are better, viz. into "Professors" and teachers. Amongst which of these classes will Mr. George French Flowers, Mus. Bac. Oxon. deign to rank himself?

I am, Mr. Editor,
An admirer of FLOWERS
when in full bloom.

April 2nd, 1844.
44, Seymour Street.

Provincial.

WINCHESTER.

ON Thursday evening the Philharmonic Society of this city gave their third and last concert of sacred music at St. John's House, under the patronage of the very Rev. the Dean and the Warden of the college. The rooms were crowded with a very fashionable audience, having a considerable majority in favour of the fair sex. The performance consisted of selections from Handel, Mozart, and Mendelssohn. The principal performers were Miss Marshall and Miss Poole from London, and Messrs. Cooper and Leach, the latter, of the cathedral in this place. The two ladies were new to this place, and gained the well-merited reward of their exertions, they will be gladly welcomed here, whenever they may again appear. Miss Poole obtained an encore in Rossini's "I will sing of mercy." The recitative and air "He counteth all your sorrows," from Mendelssohn's Hymn of Praise were well given by Mr. Cooper, as also was the duet, "I waited for the Lord," by the two ladies. This selection from Mendelssohn was the gem of the evening. Mr. Cooper gave Handel's air from the Redemption, "Lord! what is man?" in a very decent style, but it is a composition which would have well borne a little more expression.

Mr. Cooper is a young man, and is likely to attain eminence in his profession if he will persevere. I must not omit to mention Callcott's "Last Man," which was finely given by Mr. Leach. We wish this gentleman would take more pains with his music, he possesses a fine voice and good judgment if he would but make use of it. Miss Marshall surpassed herself in "Angels ever bright and fair," as also in the recitative and air from the Messiah, "He was cut off," and "But thou didst not leave his soul in hell." The evening's performance concluded with the chorus "Worthy is the Lamb." This, and all the other chorusses, were given in capital style, evidencing great pains on the part of Dr. Chard, who conducted on the present occasion, while a numerous band was ably led by Mr. E. W. Thomas. We hope to see the Wintonians next season, "till then, farewell!"

(From a Correspondent)

DRUIDICAL MUSIC.

Trowbridge, April 4.

ON Monday evening last a lecture was delivered at the Mechanics Institution Trowbridge, Salop. On the National Music of Wales, by Mr. Thomas Green, of Shrewsbury, illustrated on the Triple Harp, by Mr. Henry Green of the same place, to a numerous and highly respectable audience. The subject of the national music of Wales in this particular locality, excited unusual interest, it being so intimately connected both locally and commercially with that picturesque portion of Great Britain. The subject of the lecture was principally the alleged loss of Welsh literature. The literature of the Druids, their classification, manners, and customs, illustrated by the air—*Hob y Deri Dauno*. The lecturer then went on to show the claim of the above airs as Druidical melodies, Galileo's description of the double stringed harp, claims of the various nations as the inventors of the instrument,—the harp of the Irish king, Brian Borrom; the treble and pedal harps, peculiarity of the treble harp in its unisons; the great excellence of the martial music of the Welsh, and rapid progress of it during the insurrection of Owain Glyndwr, the plaintive character in Welsh music of the dirge of the dying Bard's farewell to the harp. The illustrations on the treble harp by Mr. Green, assisted vocally by Mr. Goodall of Shrewsbury, were most effective, and excited great interest. Mr. Henry Green had the honour of playing the same instrument to Captain Tudor, under the walls of Nankin, on the day peace was proclaimed between China and England, at the conclusion of the Chinese war. The captain was probably the first British harpist ever heard in the celestial empire.

GUILDFORD.

THE Guildford Choral Society, on Tuesday, the 2nd inst. performed the oratorio of the *Messiah*, in which they were assisted by Miss Cubitt and Mr. James Turner—great interest was excited by the announcement, and the theatre being engaged for the occasion, a large and highly respectable audience filled the boxes, and better parts of the house long before the time for commencement arrived. The chorus reflected great credit on the system and attainments of the society. "For unto us," "His yoke is easy," "He trusted in God," and "Worthy is the Lamb," were particularly true and energetic. Mr. Turner gave the tenor songs with taste and feeling, and his recitatives were effective. Miss Cubitt was received on her entrance with cheers, being a great favourite at Guildford, and drew forth repeated manifestations of delight by her excellent performance, of her various songs. As a whole, this concert merited all praise. We congratulate the principality of Surrey on having, at length, attained its proper position in music, and trust that by unremitting efforts it may well maintain it.

LIVERPOOL PHILHARMONIC SOCIETY.

THE first full dress concert of this society, for the current year, was given, on Monday, in the Lecture-room of the Collegiate Institution, to a full and fashionable attendance. Being the season of Lent, Handel's sacred oratorio, "Judas Macabeus," was presented, with the aid of the highest professional talent from the metropolis in the vocal department. The overture, the band having been considerably augmented, was well performed. The accompaniments were, throughout the evening, played in first-rate style. The choruses were also performed in a masterly manner. Miss Dolby, whom we had not heard in this town for four years previously, and whose voice and style have greatly improved, sang with much tenderness and feeling, especially in the airs, "Pious orgies" and "Father of Heaven," and with Miss Rainforth in the duets, "Come, ever-smiling liberty," "Sion now her head shall raise," "Hail, Judea," "Oh, never bow we down," and "O, lovely peace," also in the trio, "Disdainful of danger." Miss Rainforth, who is always and deservedly an immense favourite with the lovers of chaste vocalism, was eminently successful in all which she undertook. The recitative "O let eternal honours," and several others, were given with powerful effect, and the air "Wise men flattering," with exquisite sweetness. The treatment of the airs, "Come ever smiling liberty," and "So shall the lute and harp awake," was of the most brilliant description. Mr. Hobbs displayed judgment in the air "Sound an alarm." Mr. Phillips entered heart and soul into the music. The performance seemed to have afforded unequivocal satisfaction. Mr. Henry Aldridge, jun., was at his post as leader of the band, Mr. W. Sudlow, at the organ, and Mr. J. Z. Herrman conducted.—*Liverpool Mail*, March 23.

MISCELLANEOUS.

BRAHAM and his Sons attract numerous audiences in Scotland. They gave a third concert at Glasgow on Tuesday week last with the greatest success.

MR. G. HAUSSMANN, Violoncellist to H.R.H. the Duke of Cambridge, who made his first public appearance in his native town some years back, performed here again this season in several concerts. His own concert attracted a numerous audience, which received his compositions and performance with well deserved applause. Mr. H. also played at court on the occasion of the Earl of Westmorland's recent visit to the king. His Majesty was graciously pleased to present the artist with a splendid diamond ring. Mr. H's last appearance was at the fourth subscription concert, where he performed two of his favourite solos.—*The Pasaune (the Trombone)*, *Hanover Journal*, Friday, March 22nd.

THE UNCHRISTIAN-LIKE BASSOON.—*A fact*.—When the illustrious composer who imagined the owl's note in the *Der Freischütz* was last in this country, he was conducting the orchestra in the rehearsal of his own overture to *Oberon*, when his ear was profoundly afflicted by a serious difference between the bassoon and the score.

He represented the fact to the instrument and its player, but the bassoon being an instrument of little shame and indomitable courage, stoutly denied it. The composer reiterated the charge. The bassoon reeminated. Weber cursed the instrument, and the instrument growled at the music; until, in wrath, the composer anathematized it as a "damned bassoon." It was impolitic on the part of a musician, but when did a musician think of policy in such cases? And so Weber commenced a feud with the bassoon, for the bassoon possessed a pagan spirit of revenge, which was very unworthy of a Christian-like instrument. It was a susceptible creature. The bassoon could not, and, indeed, we doubt whether it ever tried to forgive. Well, time crept on, and the bassoon grumbled on, and poor Weber wrought on, getting paler and weaker day by day, until those who saw him wondered how soul and body managed to hold together. At last they took it into their heads to dissolve the connection. The one went heavenward and the other earthward. And what said the unforgiving bassoon. It ejaculated, when informed of the composer's death by the big drums, "Heaven be thanked! and—and" it growled in its joy, "his music will die with him."—*MAESTRO*.

MR. JOHN PARRY concluded a most successful engagement of six weeks at the Haymarket Theatre, on Saturday, his songs being regularly *encored* every evening.

ROSSINI is employed on a new opera, in five acts, founded on Schiller's "Joan of Arc."

MR. HAUSSMANN, the eminent violoncellist, has returned to town after a successful tour in Germany.

MR. W. STERNDAL BENNETT, the distinguished pianist and composer, led to the altar, on Tuesday morning, at 10 o'clock, Miss Mary Wood, a charming, accomplished, and amiable young lady, to whom he has been for three years engaged. The wedding took place at Southampton. We sincerely wish all happiness to this union.

MR. ALLCROFT'S Concert came off at the Hanover Square Rooms on Saturday night. The artists employed were too numerous to mention. The room was crowded.

SOCIETA ARMONICA.—The first Concert came off on Monday night, at the Hanover Square Rooms. We were not favoured with tickets.

MR. TEMPLETON.—We cannot sufficiently commend the liberality and artist-like spirit of this gentleman in devoting the

proceeds of the first night of his long announced and ardently expected entertainment "The Lays of the Last Great Scottish Minstrel," (for particulars of which, see our advertisement,) towards the fund for completing the Scott Monument. We sincerely hope the entertainment may meet with the success due to Mr. Templeton's industry and talents, both for his own sake, and that of the interesting object to which he so generously devotes the proceeds of the first night.

CROSBY HALL.—The sixth and last concert, under the direction of Mr. W. Sterndale Bennett, came off last night to a brilliant audience, with decided *éclat*. The programme was as follows:—

PART I.—Quartet in F, two violins, tenor, and violoncello—Messrs. Dando, Watson, Hill, and W. L. Phillips; Mozart. Ballad, "Sea-maid's Song," Miss A. Nunn; Macfarren. Spirit Song, Miss Steele; Haydn. Solo, violoncello, Mr. Hancock; Hancock. Scena, "Dare I believe," Miss Rainforth; Spohr. Aria, "Oh! like a sullen stream," Mr. Harrison; Rossini. Bridesmaid's Chorus, (Der Freischütz) Misses Rainforth, Steele, and Mrs. Bull; Weber. Song, "Mamma is so very particular," Mr. John Parry; J. Parry. **PART II.**—Concert stuck, march and finale, piano-forte, Mr. W. Sterndale Bennett, with quintett accompaniment; Weber. Duet, "By each dark wave," Miss Rainforth and Miss Steele; Macfarren. Song, "I have wept mine eyes tearless," Miss Steele; J. W. Davison. Song, "The past," Miss Rainforth; W. S. Bennett, accompanied by the composer. Trio, "We are spirits," Miss Rainforth, Miss Steele, and Mrs. Bull; Macfarren. Song, "Oft have I stray'd," Mrs. Bull. Ballad, "The thorn," Mr. Harrison; Shield. Song, "I dreamt that I dwelt," Miss Rainforth, Bohemian girl; Balfe. Duet, "Night on the lake," Miss Rainforth and Miss Steele; Benedict. Song, "La Lezione di Canto" Mr. John Parry; J. Parry. The concert under the direction of Mr. W. Sterndale Bennett. Leader, Mr. Dando, accompanist at the pianoforte, Mr. J. W. Davison.

The evening past off most agreeably. The vocalists were in admirable humour, and the instrumentalists in capital vein. These concerts, thanks to Mr. Sterndale Bennett, have infused a classical taste among the city amateurs, which cannot but benefit art.

ERNST.—This celebrated violinist has made a tremendous hit in Manchester, where he has been pronounced the true successor of Paganini, and the greatest player now living. We shall, next week, insert a full account of the Manchester Festival, which we have received from a correspondent.

JOACHIM.—A youth of scarcely fifteen summers has been astonishing all the virtuosi of the violin by his extraordinary performances. He has already played at two public concerts with immense success. He has more than the execution of Sivori, united with expression and energy worthy of Ernst.

MELODISTS.—There will be a brilliant assemblage of musical talent at the next meeting of the Melodist's Club, on the 25th inst. the following eminent artists having been invited. Ernst, the violinist, Buddeus, the pianist, and Parish Alvars, the harpist, independently of a numerous vocal choir.

Mr. J. L. HATTON has returned to town after a visit to Vienna of great professional success. His opera, *Pascal Bruno*, is highly esteemed by the German critics—and, doubtless will speedily be produced on an English stage.

RINGING MUSICAL CHANGES.—Mr. Addison has retired from the firm of Cramer, Addison, and Beale, and has been replaced by Mr. William Chappell. Mr. Lavenue has quitted the firm of Mori and Lavenue, and Mr. Addison has replaced him. Mr. Cocks, who was with Lonsdale for many years, has joined Leader, in Bond-street, and Mr. Cocks, of Princes-street, is about to open a grand piano-forte saloon, a little more to the west. While these changes are taking place in the metropolis, the "*Musical World*" pays a visit to every harmonious nook in the provinces.

WE HAVE an odd repetition of the magnificence of old times in the triumphal departure of the Italian singers from St. Petersburg, at the close of the opera season. Not only was the general audience so unwilling to lose sight of its favourites, that Viardot, Rubini, and Tamburini were recalled "at least thirty times"!—not only was the stage deluged with flowers, and this in a land, and at a season, where a bouquet may be easily worth a Jew's eye, but every conceivable present was lavished on the three; cachemires, bracelets, and jewels for the lady; rings and snuff-boxes, and other such gauds on the gentlemen. The account is like a lost leaf from the chronicles of the days of Farinelli and La Bastardella, and Middle Sallé, the dancer, "at whose benefit purses of gold were flung on the stage."—*Liverpool Mail*.

EXETER HALL.—Handel's oratorio of the "Messiah" was repeated on Tuesday night by the members of the Sacred Harmonic Society, in that style of perfection which always distinguishes their treatment of this gigantic work. The attraction of the evening was again the appearance of Duprez. The hall was crowded to excess. The oratorio was performed with the usual choral strength, while the songs and recitatives were delivered by M. Duprez, Mr. Leffler, Miss Dolby, Miss Rainforth, and Miss E. Birch, with a more than average excellence. M. Duprez was received with loud applause, which was repeated with

much enthusiasm during the remainder of his performance. There was some indication of a cold and hoarseness in his opening recitative, "Comfort ye my people." This, however wore off as the evening advanced, and in that exquisite air, overflowing with dejection, "Thy rebuke hath broken his heart," nothing could be finer or more touching—nothing more indicative of a great and high-minded artist. It is in such passages as these that Duprez stands out conspicuously. His voice, naturally rough and husky, becomes inexpressibly beautiful: his "big, manly tones" swelling with emotion, trembling with despondency, come on the ear with wondrous effect; and, as in the famous trio in *Guillaume Tell*, strongly move our sympathies. With such music, an artist like Duprez, so full of dramatic power, such a perfect master of the mechanical part of vocalism, could not possibly fail; and that the opportunity has been given to him to exhibit his capacities in so worthy a field, reflects the highest credit upon the directors of the Sacred Harmonic Society. The style of Duprez is well fitted for the devotional and oburgatory strains of Handel: he has been educated in a good school, although his employment has been chiefly with the garish business of the theatre. It is to be regretted that the opportunity afforded him in this country, of appearing under circumstances favourable to his taste and feeling, is so confined. Were it otherwise, we believe, he would awaken a sensation, as an oratorio singer, to which it would be difficult to assign a limit. M. Duprez was admirably supported by Miss Dolby, to whom was entrusted the counter-tenor airs; and excellently did she render them. Few singers could produce so much effect as this delightful vocalist in the air "He was despised"—of all others the most lovely in its expression of mental wretchedness. But this was not the only point wherein Miss Dolby distinguished herself. She obtained an *encore* in "He shall feed his flock," simply by the graceful manner of her delivery and the purity of her style. Her rich voice sounds magnificently in such an area as Exeter Hall. We have an honest pleasure in thus according praise to an *English* vocalist with whom there is at present no foreigner to put in competition. Brambilla, perhaps, may be excepted, but she is on the decline; and were she not, her vocal limits are far too circumscribed to allow even a comparison. In contralto singers England is pre-eminently well off; and, taking Miss Dolby as a single instance, we believe that if she were on the operatic stage of any theatre in Europe, she would challenge supremacy with any wreathed and worshipped rival in existence. The other lady singers, Miss Rainforth and

Miss E. Birch, both acquitted themselves remarkably well—the former with her usual taste, discrimination, and neatness, and the latter with indications of vocal talent which experience will improve. Mr. Leffler executed the bass songs energetically. He was still labouring under a hoarseness. The choruses were delivered with an emphasis and power almost unexampled even by the Sacred Harmonic forces. The choruses in the second part were in the highest degree potent in grandeur and sublimity. (*Shipping and Mercantile Gazette.*)

LIVERPOOL FESTIVAL CHORAL SOCIETY.—The oratorio selected for the last performance of this society, was “Deborah,” one of Handel’s earliest compositions, recently rescued from oblivion—not having been represented for more than a century—by the Sacred Harmonic Society, at Exeter Hall. Mrs. Armstrong, Miss Leach, of Manchester, Miss Holden, Mr. Armstrong, Mr. Scott, and Mr. Kay, acquitted themselves excellently, and Mr. G. Holden, jun., made a creditable *debut*. The great attraction of the society lies in the admirable performance of choral compositions. In this respect it may compete with any similarly constituted body in England. For this success the society is indebted to the judicious instruction of Mr. George Holden, the conductor, who is ably assisted by the organist, Mr. J. Richardson. The room, as usual, was crowded, and the utmost inconvenience was felt for want of ventilation.

DUBLIN (March 29).—The Koenig Concerts. The first of these, given by Mr. Wellington Guernsey, and announced for this evening and to-morrow, took place last night at the Rotunda, and notwithstanding the rival attraction of other entertainments, went off with high patronage and general *éclat*. Miss Joseph, from Liverpool, made a favourable *debut*. Mrs. Guernsey, in one or two vocal favourites, was encored. Mr. Barton performed a violin solo with great ability; and Mr. W. H. White presided at the piano to general satisfaction.

RUBINI is stated to have realised during his engagement as director of the Italian Opera, at St. Petersburg, a period of less than five months, the sum of £6,000 sterling; and most of the other artistes have realised proportionately large sums. Lablache, sen., and a host of first-rate talent, proceed to the Russian capital next season.

FORNASARI.—The action of the manager of the Italian Opera against M. Fornasari, came on before the Tribunal of Commerce. The manager demanded to have the case stand over for a month, until it was ascertained from the examination of medical men whether M. Fornasari was likely to recover

his voice or not. He had been ill, he said, all the winter, and was at present at London still unable to sing. The whole matter, therefore, came more immediately within the province of medical men to decide on. The manager of the Italian Opera could not wait until the 1st of October, the period of commencing his season, without knowing if M. Fornasari was to be at his disposal or not. He ought to have time to provide another actor in his place if M. Fornasari was likely to continue ill. On this account he demanded the postponement of the case. For M. Fornasari it was argued that he ought to have immediate judgment. He was tormented, his counsel declared, by this action, which stopped his engagement with the manager of the Italian Opera at London and was destroying his career, the manager of the Italian Opera at Paris declared that M. Fornasari was wanting both in voice and talent. He ought to prove his assertion, since it was he that had brought the action and maintained it on the list. The Court refused the application. The case therefore remains where it was, and will come on in its regular turn.

ROYAL SOCIETY OF MUSICIANS.—A great treat may be anticipated at the festival of this society on the 19th inst. for in addition to the warblings of Miss Rainforth, Miss M. B. Hawes, Mrs. C. Harper, and a host of other vocalists, Mr. Parish Alvars, and Camillo Sivori will perform solos on their respective instruments: and a band of first-rate wind instrument performers will play marches composed for the society by Haydn and Winter. The Duke of Cambridge will preside on the occasion.

MR. FREDERICK CHATTERTON’S second *soirée musicale*, came off at his residence, on Thursday night, with decided success. The vocalists were Miss Steele, the Misses Williams, Miss A. Nunn, Mrs. C. Harper, Miss Milner, Messrs. J. Bennett and Stretton. A duet by Henry Smart, “O give thanks unto the Lord,” a charming composition, excellently rendered by the Misses Williams, and a duet from the “Last Judgment” of Spohr, well sung by Mr. J. Bennett and Mrs. Harper, were the principal vocal features. Among the instrumental *morceaux*, were a trio by Bochs, for harp, horn, and piano, by Mr. F. Chatterton, Mr. E. Harper (a young and clever performer) and Mr. J. W. Davison—a harp sonata by Mr. F. Chatterton, and a brilliant duet for harp and piano, admirably executed by Messrs. Chatterton and Riallmark. Mr. J. W. Davison accompanied the vocal music, which comprised several things from Rossini’s *Stabat Mater*, and consisted entirely of sacred music. The rooms were quite full, and the audience left highly pleased.

MR. BANISTER’S QUARTET PARTIES.—At the last of these, on Saturday evening week, we were entertained with perhaps a more admirable selection than on any of the previous occasions. The principal feature of the evening was Mendelssohn’s magnificent quartet in E minor, which was admirably executed. Mr. W. H. Holmes played, in superb style, the fine sonata in A major (*Ma Cousine*) of Macfarren, and also Mozart’s duet in F major, with his clever pupil, Walter Cecil Macfarren. The evening opened with one of the best quartets of Spohr, in G major.

MR. SALAMAN’S SOIREEES.—Mr. Salaman has a strong inclination for sterling music, and his programmes are fashioned accordingly. At the second *soirée* (which space prevented us, last week, from noticing) the selection was as good and as varied as at the first. Mr. Salaman is an accomplished pianist, and this was particularly exhibited in his spirited and brilliant execution of Weber’s sonata in C major—a work of great difficulty. There were other things, too, in which Mr. Salaman displayed his style and command of the instrument to advantage; and he, moreover, presided at the pianoforte during the evening, accompanying the vocal music admirably. There was much to praise in this department which was entrusted to the care of Miss Dolby, Messrs. Ansel Leo, Brizzi, &c. Miss Dolby’s “*Ah Perfido*” carried away, however, all the honours of the evening, making every thing else appear tame and uninviting. One thing we must except—a pleasing canonet by Mr. Salaman, which the same clever young vocalist interpreted with a feeling and tastefulness which could not have been otherwise than grateful to the composer, who accompanied her. As a composition this canonet is highly creditable to Mr. Salaman—evinced a considerable flow of melody and great ingenuity in the accompaniment. The room was crowded by a fashionable and intelligent auditory.

MR. LOVER’S ENTERTAINMENTS.—If a fund of rich humour, and a host of amusing anecdotes, illustrated by many charming Irish melodies, can interest an audience assembled for the sole purpose of being amused, then surely Mr. Lover’s “Irish Evenings” leave nothing to be desired. That they do interest, the crowds that have flocked to hear, on each successive Wednesday, testify conclusively. The elegant concert room of the Princess’s Theatre, was, we imagine, never so filled with happy faces—never so brightened by pleasant smiles—never so shaken by roars of sincerest laughter—as on these occasions. Mr. Lover has been accused of a diffidence of manner in

his delivery—but it appears to us rather as a quaint indecision, which gives a pleasanter tone to the unctuous drolleries with which his discourse abounds. He may not have the rapid flow of language for which his countrymen are ordinarily celebrated—but, instead of it, he has a never ending stream of ready humour, which excuses—nay more—gives a relish to the lack of ultra-verbosity which has been complained of. The entire weight of the entertainment does not fall on Mr. Lover's shoulders;—in the musical illustrations he is assisted by Miss Cubitt and Miss Rollo Dickson, the former an experienced, the latter a very rising vocalist. Mr. Lover, nevertheless, sings himself, and sings pointedly and well, though not blessed with superabundant force of lungs. In the place of it, however, we have a style and a dramatic truth which might serve as lessons for vocalists of greater natural power, though of less intelligence. A voice is one step, it is true, in vocalization—but intelligence can do that without a voice, which a voice alone can never accomplish. We recommend all who would enjoy a thoroughly amusing and instructive entertainment to pass an evening with Mr. Lover.

MANCHESTER.—The last two concerts of the "Cheetham Glee Club,"—one on Feb. 19, the other on March 18, came off with great eclat. The programme of the first concert was as follows:—

PART I.—Chorus, "Bright orb" (from the Virgin of the Sun) Sir H. R. Bishop; Glee, (four voices) "If to-morrow may dawn" Fitzpatrick; Round, (three trebles) "We are spirits, blithe and free" G. A. Macfarren; Glee, (five voices) "Oh, snatch me swift" Dr. Calcott; Madrigal, A. D. 1750, "The shepherd's pipes" Luca Marrenzio; Song, Miss Hardman, "My heart is snir" Parry; Prize Glee, (four voices) "Come, sprits of air" T. Cooke; Chorus, "The Warrior's Welcome" (from "Euryanthe") Weber; Terzetto, "Zitti, Zitti" (from "Il Barbiere di Seviglia") Rossini; Chorus, "What ho! clansman ho!" Sir H. R. Bishop. PART II. Quartet and Chorus, "Hail! to the chief who in triumph advances" Sir H. B. Bishop; Song, Mr. Walton, "The Homes of England" Bendixen; Trio, Miss Hardman, Miss Leach, and Miss Parry, "Good night" G. A. Macfarren; Glee, (five voices) "Cold is Cadwallo's tongue" Horsley; Solo and Chorus, Miss Leach and full choir—"Smooth are the dark blue waters" (from "Idomeneo") Mozart; Song, Mr. J. W. Isherwood, "The Sailor's Journal" Dibdin; Minstrel Trio and Chorus, "The red red wine in the beaker dances" Miss Kell, Miss Parry, Miss Hadfield, and full choir, (from "Maid Marian") Sir H. R. Bishop; German Glee, "Soldier's love" F. Kucken; Finale, "Hail! happy day" (from "Fidelio") Beethoven; Mr. W. Wilkinson at the Pianoforte.

The programme of the last concert, equally good was as follows:—

PART I.—Solo and Chorus, "Come, if you dare" Purcell; Glee, "No more the morn" Sir H. R. Bishop; Trio, "My Lady the Countess" (from the Secret Marriage) Cimarosa; Scena and Chorus, "Oh! how dark and dreary" (from Der Freischutz) Weber; Trio, "This magic wove

scarf" (from the Mountain Sylph) Barnett; Glee, "Shades of the heroes" T. Cooke; Chorus, "The gipsies' chorus" (from the Bohemian Girl) Balfe. PART II.—Duet and Chorus, "To arms" Purcell; Glee, "The Isles of Greece" Dr. Smith; Duet, "Hear me, Norma" Bellini; Madrigal, "Arise! awake! T. Morley, 1594; Glee, "Bear me sweet Fancy" G. Hargreaves; Trio, "Vadasi via di qua" Martini; Finale Chorus, "Now prepare" (finale to Der Freischutz) arranged by Bishop, Weber.

MACFARREN AND DAVISON'S CHAMBER CONCERTS.—The instrumental features of the first of these concerts, on Friday evening April 26, (at the concert room of the Princess's Theatre) will be a new piano-forte quintet in G minor (dedicated to G. Perkins, Esq.) by Macfarren, performed by Mr. W. Dorrell, Messrs. Goffrie, Hill, Lucas, and Severn.—Beethoven's Posthumous Quartet in C sharp minor, by Herr Ernst, Messrs. Goffrie, Hill and Lucas.—Mozart's piano-forte fantasia in F minor, for two performers, by Messrs. Moscheles and Benedict.—Macfarren's second sonata, in A major, *Ma Cousine*, played by Mr. W. Holmes, and the "Elegy" of Ernst, performed by the author, accompanied on the pianoforte by Mr. J. W. Davison. The vocalists are expected to be Misses Dolby and Marshall and Mr. Allen.

BRIGHTON.—A concert will be given in the Town-hall, on Monday morning the 29th inst, by Mr. Ferrari and Mr. J. W. Davison, who have secured the services of Herr Ernst, Mr. J. Balsir Chatterton, Mr. Haussmann (instrumentalists) and Miss Rainforth and Miss Dolby, vocalists. We have no doubt of a complete bumper—such a united instrumental and vocal attraction being of rare occurrence in the Provinces.

Notices to Correspondents.

DR. ELVEY many thanks for his polite note and kind attention, *it needs no apology*—MR. LEMARE, we have spared him as much room as possible.—MR. HANKINSON, press of matter has hitherto prevented us from making use of his communications, but they are not forgotten.—MR. E. G. MOXK, we shall make use of his communication, but must considerably curtail it.—MR. F. MINASI, all the required numbers are forwarded to his address.—MR. G. DE VINE will have his answer very shortly.—MR. E. P. HILL (Maidstone) many thanks, the article will be of great use to us.—MR. H. FARMER, received, and will be attended to.—MR. C. SMITH, many thanks, we have not received what he alludes to from Mr. Chappell.—MR. HOGAN, received, but press of matter prevented the article appearing ere this.—MR. TEMPLETON, many thanks for his polite note, which will be made available.—CORNET A PISTON PLAYER—anon.—anon.—MR. N. T. SPORLE, the proof of the pudding is in the eating; we shall see what we shall see. We repeat that we cannot undertake positively to notice any concerts that are not advertised in our pages; they must take their chance. Of course we must give the preference to those that favour us, and those which are of great musical importance.—MR. W. SPARK will be noticed in due time.—MR. ZEITZER with pleasure.—MR. W. ATKINSON.—MR. W. MEER'S—DR. ELVEY, their subscriptions are acknowledged with thanks.

Royal Society of Musicians. GREAT MUSICAL TREAT.

H.R.H. THE DUKE OF CAMBRIDGE will Preside at the One Hundred and Sixth Anniversary Dinner of the ROYAL SOCIETY OF MUSICIANS, in the FREEMASONS' HALL, on Friday, April 19th, on which occasion the following eminent artists have kindly promised their valuable services:—Mr. Parish Alvars (Harp), Camillo Sivori (Violin), Miss Rainforth, Miss M. B. Hawes; Messrs. Bennett, Blackburn, Bradbury, T. Cooke, Chapman, Collyer, Elliott, Francis, Harrison, Hobbs, Manvers, Maclean, Moxley, Phillips, Kovedino, Sala, Spencer, Stretton, Terrail, E. Taylor, C. Taylor, Turle, Young, &c. A first-rate band of Wind Instruments, under the direction of Mr. Harper, will perform Marches, composed for the Society by Haydn and Winter. Tickets, One Guinea each, to be had at the Music Shops, and at the Bar of the Tavern.

J. A. WOOD, Secretary.

PRINCESS'S CONCERT ROOM, CASTLE STREET, OXFORD STREET,

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G. A. Macfarren, & J. W. Davison
will have the honour to give
THREE CONCERTS OF CHAMBER MUSIC,

to take place at the above room on Friday evenings, April 26th, May 17th, and June 7th, 1844. To commence at half-past Eight. The Programmes will include many NEW COMPOSITIONS, several of which have been written for these Concerts. To be performed by Miss RAINFORTH, Miss DOLBY, Miss MARSHALL, Miss ALICIA NUNN, Mr. ALLEN, Mr. MACHIN, Mr. FERRARI, MADAME DULICKEN, Mr. MOSCHELES, Mr. BENEDICT, Mr. W. H. HOLMES, Mr. DORRELL, Mr. J. W. DAVISON, Mr. WALTER MACFARREN, Mr. E. W. THOMAS, Mr. GOFFRIE, Mr. HILL, Mr. C. SEVERN, Mr. LUCAS, and the celebrated Violinist, HERR ERNST, who during the series will lead BEETHOVEN'S POSTHUMOUS QUARTET IN C SHARP MINOR; Mr. G. A. MACFARREN'S Quartet in A; A NEW QUARTET by Mr. G. A. MACFARREN, composed expressly for the occasion; and a NEW QUARTET by Mr. J. W. DAVISON, also composed for the occasion.

Subscription for the three concerts, One Guinea; Tickets to admit three for one Concert, One Guinea; Single Tickets, Half-a-Guinea; to be had of Mr. G. A. Macfarren, 73, Berners Street; Mr. J. W. Davison, 2, Berners Street; and of all the principal Music Publishers.

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On Monday Evening, April 15th, 1844, at Eight o'clock Mr. WILSON will give a favourite selection of the SONGS OF SCOTLAND. Piano-forte Mr. Land.

Programme.—Gloomy Winter's now awa—Jessie, the Flower of Dunblane—Bonnie Prince Charlie—Flora McDonald's Lament—The Lass of Gowrie—Wha'll buy Caller Herring?—Muirland Willie—Roy's Wife of Aldivalloch—The Ewie wi' the crookit horn—Auld gudeman, ye're a drunken carle—Scots, wha ha'e wi' Wallace bled—The Land o' the Leal—Tak yer auld cloak about ye.—Front Seats 2s. 6d.; Back Seats, 2s. Books of the Words, 6d. Tickets and Programmes to be had at the Music Shops, and at the Hall.

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THE WHOLE OF THE MUSIC in this celebrated BALLET, now performing with unexampled success at her Majesty's Theatre. The most favourite airs are "La Truandaie," price 2s., and "The Galop," 2s., danced by Mdlle. Carlotta Grisi and M. Perrot, both nightly encored. The "Valse du Vieux Paris," 2s.; the "Pas de fleurs," danced by Mdlle. Frassi, and the "Pas de l'Esmeralda," by Mdlle. C. Grisi. Also the whole Ballet, arranged for the Piano-forte, in four books, each 5s. Quadrilles by Coote, Glover, &c.

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HERR ERNST

(Harp).

MR. HAUSSMAN

(Violoncello).

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MR. TEMPLETON begs to announce that, being desirous
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new entertainment, entitled THE LAYS OF THE LAST GREAT
SCOTTISH MISTREL (Sir Walter Scott), towards the
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